12: Wagley & Galvão E-5 (1939-1940)1948
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586 Until the first child is born, marriage bonds are rather weak, but henceforth the marriage is comparatively stable. There are, however, frequent [837] cases of adultery, and a guilty woman who is found out is thrashed by her [684] husband. When a marriage is dissolved, the man leaves the house, which is considered the wife's property, although built by him.

768 Upon a man's death, his widow remains in the house. After about 2 [838] months of free sexual relations, she chooses a new husband.

Death.—The *Tapirapé* believe that death is brought about by sorcery 761 and never by natural causes. Frequently, when the relatives of the [682] deceased enjoyed sufficient prestige, they kill the shaman whom they [754] suspect.

As soon as it is certain that the sick man will die, mourning begins in 763 the form of a wailing dirge by both men and women. The men dance around the hammock of the dying or dead man, while the women remain 764 seated on the ground. Burial takes place on the day after death. The corpse is stretched out on the hammock. Its feet and head are decorated with urucú dye, and its face is painted black with genipa. The grave is dug in the dead man's house under the place where his hammock was usually hung. The body is buried in the hammock, which is set up in the grave between two poles. All contact with the earth is avoided. Personal possessions of the deceased are buried with him, except that all feather ornaments and bows and arrows are burned.

765 Five days after the funeral, the relatives walk in file to the ceremonial hut, where they leave the spirit of the dead man. The wailing goes on for many days, sometimes months, and always takes place at sunset. Close-cropped hair is a token of mourning for both sexes.

ESTHETIC AND RECREATIONAL ACTIVITIES

517 **Art.**—Obvious esthetic pleasure is derived from skillfully done basket-531 work; a good workman will destroy a basket which is not turning out well, even though it would serve as a receptacle. Great use is made of highly colored feathers; feathers are both tied and stuck with rosin and wax on to the object to be decorated. Elaborate geometric designs are painted on children's bodies with genipa. The incise work on gourds is also especially striking.

534 **Musical instruments.**—Gourd rattles are frequently used to keep time to singing. No sacred powers are attributed to rattles. During the shamanistic ceremony (p. 177), a bamboo trunk is pounded against the ground in time to the music.

533 **Music.**—By far the most important *Tapirapé* pastime is singing. A man with a good voice and a large repertoire of songs is much admired by the community. All ceremonies are, basically, singing festivals. Each ceremony during the year has a large set of specific songs: those to be sung by the shaman during the shamanistic "battle with Thunder" (p. 177);

Tapirapé village which he would have hesitated to relate on home grounds. He told me of adulterous affairs in process and of the growing determination among one group of kinsmen to assassinate Urukumu, the powerful medicine man, because they suspected him of performing death-dealing sorcery.

After two weeks in Furo de Pedra, I found that it would be necessary for Valentim Gomes and me to go to Rio de Janeiro. It was not possible for Champukwi to accompany us and so I arranged for two Brazilian frontiersmen to return him to a point on the Tapirapé River from which he could easily hike to his village in a day. Valentim and I then began our slow trip up the Araguaia River to the motor road and thence to Rio de Janeiro. Two months later, rid of malaria and with a new stock of supplies, we returned to spend the long rainy months from November until the end of May in the Village of the Tapirs. Champukwi was there to welcome us, and he came each day to help repair and enlarge our house. We easily fell into our former friendly relationship, now strengthened by the experience in common of the trip to Furo de Pedra and by the feeling which many anthropologists have shared with the people of their communities—that anyone who returns is an "old friend."

My return to the village that November marked, in a sense, the end of what might be called the first phase of my relationship with Champukwi as friend and as anthropological informant. During the course of at least 200 hours of conversation (many of which may be methodologically dignified as interviews), I had learned much about Champukwi as a person as well as about Tapirapé culture. I knew that as a small boy he had come from Fish Village, where his parents had died, to live in the Village of the Tapirs. He had lived with his father's younger brother, Kamaira, who was the leader of a large household. He even confided to me his boyhood name; Tapirapé change their names several times during their lifetimes and mention of a person's first childhood name, generally that of a fish, an animal, or simply descriptive of some personal characteristic, causes laughter among the audience and considerable embarrassment to the individual. I knew that Champukwi had been married before he took his current wife, and that his first wife had died in childbirth. He revealed that her kinsmen had gossiped that her death was caused by his lack of respect for the food taboos imposed